



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2014.2015

SEASON OF EVENTS

Wind Symphony **Tony Gomes, conductor**

Friday, January 30, 2015
7:30 p.m. MacMillan Theatre
Edward Johnson Building

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WIND SYMPHONY
Tony Gomes, conductor

PROGRAM

Tempered Steel	Charles Rochester Young (b.1965)
“Wake for Charles Ives” for Tenor Drums	James Tenney (1934-2006)
Adagio para Orquesta de Instrumentos de Viento	Joaquin Rodrigo (1901-1999)
“Hocket” for Henry Cowell	James Tenney (1934-2006)
Dog Breath Variations/Uncle Meat	Frank Zappa (1940-1993)
- Intermission -	
Four Horseman	Andrew Staniland (b.1980)
“Crystal Canon” for Edgar Varese for Snare Drum	James Tenney (1934-2006)
George Washington Bridge	William Schuman (1910-1992)

PROGRAM NOTES

CHARLES ROCHESTER YOUNG

Tempered Steel

As we grow stronger and more resilient through hardship, we become “tempered.” *Tempered Steel* is a celebration of our triumph over these unavoidable hardships and obstacles that we regularly face. It rejoices in the tenacious and unrelenting resolve that is part of us all. As the title implies, the metallic sonorities of the wind band are continually explored and developed throughout the work, while the “tempest” is a symmetric hexachord that is exposed and developed through a variety of juxtaposed gestures and themes. *Tempered Steel* was “forged” in 1997 as the first work to be commissioned by the Big 12 Band Directors Association.

JAMES TENNEY

Three Pieces for Drum Quartet

James Tenney was, among many other things, a pioneer of computer music, and this percussion score is an algorithmic composition. The three pieces were originally conceived in 1974-5 for a mechanical instrument-cum-artwork, *Drum*, built by the U.S.-German artist Stephan von Huene for the Exploratorium in San Francisco and played automatically by hammers responding to information on a rotating disc. Tenney’s performing version sets the programs running live.

The first is the simplest sort of canon, a round, based on a drum rhythm from Ives’s *Fourth Symphony*, which is repeated with added intricacies as each new drummer enters. Two meanings of the title are invoked. The piece is a funeral celebration (though also a funeral march), and at the same time the Ives rhythm, like a ship, leaves a wake of disturbed patterns and dissolving ripples.

A hocket, in medieval music, has contrapuntal parts that fill in each other’s rests, and Tenney uses this technique to

create spatial movement in the second piece, where he also draws on Cowell’s way of treating rhythm as analogous to pitch, with rhythmic octaves (doubled durations) and so on.

Varèse, like Ives, is honored with a canon on a quotation: in his case, a snare drum rhythm from his percussion classic *Ionisation*. This is built up gradually in the opening section; Tenney follows Varèse in likening the process to crystal growth. There is a middle section, played without snares, based on the same rhythm in reverse. Then the original form returns—and the snares, too—in a final section where the gaps between the canonic voices progressively narrow, until the players are together.

JOAQUIN RODRIGO

Adgio para Orquesta de Instrumentos de viento

Adgio para Orquesta de Instrumentos de viento was composed in 1062 on a commission by Robert Boudreau and the American Wind Symphony. In this piece two moods are presented in a series of five contrasting and alternating sections. In the opening, middle, and closing section the mood is tranquil and placid with a singing melody line that is passed through the upper woodwinds. In sections two and four the mood is exciting and rhythmic with the brass supplying the energy and drive.

FRANK ZAPPA

The Dog Breath Variations

Frank Zappa was perceived by the general public as an eccentric rock musician but to some musicians, including Pierre Boulez, he is known as a composer of innovative contemporary symphonic, chamber and electronic music. It seems fair to describe him as an eclectic, self-trained artist and a composer with incredible energy and a biting wit.

The Dog Breath Variations exists in arrangements for a variety of instrumental groups in addition to wind ensemble, including a four piece rock band, small electric band, and symphony orchestra. All of these versions are by Zappa. *The Dog Breath Variations* is based on “Dog Breath,” a piece recorded by Zappa and the Mothers of Invention on the 1971 live album *Just Another Band from LA*. It is the “Dog Breath” theme that undergoes several transformations in the variations. As in every version of these variations, “Dog Breath” transitions into material from the 1969 release “Uncle Meat,” a lively and often humorous piece that displays Zappa’s creative orchestration. Both of these settings were commissioned by the Netherlands Wind Ensemble.

ANDREW STANILAND
Four Horseman

Four Horseman was commissioned by the National Arts Centre Orchestra, Pinchas Zukerman, Music Director, and MusicFest Canada in honour of its 40th anniversary. Around the time I was writing *The Four Horsemen* in 2012, I had recently completed a series of three chamber works inspired by the passage of the solstices and equinoxes. While composing these works, I came to find inspiration in the idea that phrases such as “the four corners of the earth”, “four horsemen”, and “four angels” can be interpreted beyond their caricature roles, echoing an ancient knowledge about astronomy and celestial movement which sets my creativity alight. I began to interpret the idea of the 4 horsemen in musical ways:

The use of four large concert bass drums, four swinging crotales, and of course the actual recorded sounds of horses (and their modern-day equivalents which I interpreted to be motorcycles) making audible appearances in the electronics. The resulting piece is a fierce yet inquisitive modern work that is more about the joy and inspiration of scientific knowledge than about an apocalyptic vision of the end of the World.

WILLIAM SCHUMAN
George Washington Bridge

George Washington Bridge is subtitled “An Impression for Band” and the composer has included the following remarks with the score:

“There are few days in the year when I do not see George Washington Bridge. I pass it on my way to work as I drive along the Henry Hudson Parkway on the New York shore. Ever since my student days when I watched the progress of its construction, this bridge has had for me an almost human personality, and this personality is astonishingly varied, assuming different moods depending on the time of day or night, the weather, the traffic and, of course, my own mood as I pass by. I have walked across it late at night when it was shrouded in fog, and during the brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious welcome or dramatic entry to the great metropolis.”

BIOGRAPHY

Tony D. Gomes obtained his undergraduate music degree from the University of Toronto (1989) and his master's degree in Conducting from the University of Calgary (1999). He is currently working on his Ph.D in Music Education at the University of Toronto where he also teaches a conducting course and directs the University of Toronto Wind Symphony.

He is an active adjudicator across Canada and the United States. As an educator, Mr. Gomes has chaired curriculum design committees, toured Asia and Europe with a variety of ensembles. As a deputy examiner with the International

Baccalaureate Organization (IBO) he has successfully evaluated and prepared music students for the International Baccalaureate music examinations. In addition to his position as music director of the Toronto Wind Orchestra, his conducting engagements include guest conducting positions with the Huronia Symphony, the Northdale Concert Band, the Encore Concert Band and the Toronto Winds. He currently sits on the Board of the Ontario Band Association as past president and the director of the York/OBA Wind Conducting Symposium as well as the current Chair of Music at Upper Canada College.

WIND SYMPHONY

Piccolo

George Harris
Katharine Hao

Flute

Alysha Addetia
Elena Catherine Baker
Mouna Ben Hadj Tahar
Zoe Brown
Mailyynn Jenkins
Run Jia Li
Ming Chun Liu
So Hyun Park
Tatjana Radic
Taya Rosenberg
Yun Shi
Hannah Simes
Derek Stevens
Sophia Wang
Diana Zhang

Oboe

Laura Huang
Solouna Lioumanis

E♭ Clarinet

Colin Sandquist

B♭ Clarinet

Thanasaki Chionidis
Stefanie Geer
Jason Han
Andrew Shen Lin
Christie MacLennan
Emily Simone

Alto Clarinet

Breeana Parenteau

Bass Clarinet

Ricky Savin

Bassoon

Robert Lu

Saxophone

Kristen Antunes
Allyson Ayotte
James Conquer
Shannon Devereux
Maatman
Joseph Gargaro
Tara Henechowicz
Jing-Suo Huang
Yao Lu
Steffan Moran
Micaela Morey

French Horn

Sarah Kamalzadeh
Julia Kunka
Kathleen McIntosh
Simon Au-Yeung

Trumpet

Caroline Balogh
Carlene Brown
Breanne Caputo
Alex Chan
Andrew Decker
Jian Han Geng
Liam Gosling
Sang Jun Lim
Tom MacCammon
Andrew Ross Morton
Shulamit Sternin
Teddy Zamor

Trombone

Mabelynn Dill
Aaron James Good
Jessica Hierons
Mark Ibasco
Kai Nicoll-Griffith
Walter Prentice
Stuart Siu
Aaron Tenn-Miller
Connie Tran
Sean McCaul

Euphonium

Brian Burrell
Caleb Michalski

Tuba

Henry Paterson
Daniel Taylor
Jing-Wen

String Bass

Ainna Gunn
Jury Kobayashi-Baxter

Percussion

Andrew Bell
Allison Lam
Nicola Loghrin
Mathew Moore
Ashley Patoine
Andrew Situ

Piano

Dane Ko

Harp

Alanna Ellison

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